ORIGINAL MOTION PICTURE SOUNDTRACK
king arthur
LEGEND OF THE SWORD
MUSIC BY
DANIEL PEMBERTON

FROM
NOTHING
COMES
A KING

A long long time ago if you told me I'd one day be scoring a big Hollywood blockbuster about King Arthur I'd have probably imagined some sort of very luxurious scenario that involved a fancy orchestra playing my music in the background of a very posh studio while I drunk the finest champagne and got my back massaged at the same time by a litany of glamorous flunkies as I nonchalantly perused my latest notated masterpiece. I didn't imagine I would be up at 2am with my face red and stinging having spent the last hour slapping it as hard as I could to get the best unusual percussive sounds for a particularly fiddly assassination scene that we needed the next day. Nor phoning up my neighbours to not worry if they heard any screaming from my flat, I was just trying an idea out on this piece of music.

But then again this wasn't your usual Hollywood blockbuster. It was a Guy Ritchie Hollywood blockbuster. And that means usual rules don't apply. In fact no rules apply. All that matters is can you make a score that sounds like nothing else? That was the mission. Like pulling a sword out of a stone, just a bit harder.

We wanted the music to feel physically visceral. There is so much rich imagery in the world of the film - the dirt, the grime, the metal, the leather, the wood, the stones – I wanted to bring as much of this into the score as I could. I wanted to capture everything from the struggle and fight of an orphan raised on the streets to the nobility of a leader who could change history.

I started by researching the intriguing world of early music enthusiasts. Fascinating people obsessed with making, collecting and playing instruments from hundreds of years ago. I met a wonderful player – Clare Salaman, who introduced me to a wonderfully horrible instrument, the Tromba Marina - a huge stringed beast from the 15th Century that pretty much makes only one very nasty and unpleasant noise. Fantastic. We'll use that. I was lent a pretty hokey Hurdy Gurdy. It was impossible to tune. It also sounded horrible. Let's use that too. It sounds insane pitched two octaves down.
Go round to visit this guy called Nicholas Perry who is a massive collector of ancient horns and wind instruments. He has this crazy metal trumpet that's so big that the only way we can play it in his flat is if we put half of it in the toilet. Becomes known throughout the production as the 'toilet horn'. We re-record it in Abbey Road but use the test done in his bathroom on my phone in a few places because it just sounds so awesome. I send one of our percussionists on a mission to find the best sounding rocks he can get – he ends up finding them in a garden center. The guitarist is tuning his guitar and it is making such a great squeaking noise because the pegs are so old we end up using that over half a track. If it made a cool noise and sounded like it could have existed a few hundred years ago I wanted it. Even the chopsticks from our Chinese take away one night made it onto score.

So I started to curate this mongrel orchestra made up of the weirdest instruments and sounds I could find and make. The next challenge was then working out how on earth to build it bit by bit into a soundtrack that could take you on a journey the size and scale of the movie itself. Luckily for me there were many knights at my round table – from the always fantastic team at Abbey Road, the amazing musicians (who also gracefully indulged my sudden obsession with bad tuning), the timeless voice of Sam Lee and most importantly Guy's unbelievably talented and inventive editor James Herbert – who all helped me get that sword out of the stone.

Whenever you try and do something different it is always tough. There have been many occasions in my life on film scores where I have wanted to scream. But on this one I actually got to do it on the score. That was a lot of fun. I hope you enjoy it.

DANIEL PEMBERTON

London, 2017

Score Composed and Produced by DANIEL PEMBERTON

Recorded & Mixed by SAM OKELL
Orchestrated by BEN FOSKETT and ANDREW SKEET
Recorded and Mixed at ABBEY ROAD STUDIOS, LONDON
Engineers: PAUL PRITCHARD, MATT MYSKO, GEORGE OULTON
Mastered by CHRISTIAN WRIGHT at Abbey Road Studios
Music editors: SIMON CHANGER and BEN SMITHERS
Composer Assistant: NATHAN KLEIN
Conducted by ALASTAIR KING and GEOFF ALEXANDER
Score Coordinator: GARETH GRIFFITHS
Music Preparation: JILL STREATER
Music Supervisor: KAREN ELLIOTT

FEATURED MUSICIANS

Tromba Marina, Nyckelharpa, Hardanger and Vielle: CLARE SALAMAN
Ancient Ensemble: SONIA SLANY, PAVLO BESNOZIUK, CLARE SALAMAN, PETER MCCARTHY, SUSANNA PELL
Hurdy Gurdy: STEVE TYLER
Medieval Horns: NICHOLAS PERRY
Ancient Guitars: ROBIN JOFFREY, LEO ABRAHAMS, DANIEL PEMBERTON
Bass: JON NOYCE
Harmonics Violin: EMMA SMITH
Londinium Bass Bulge: ADEM ILHAN
Percussion, Stones and Chopsticks: ROB FARRER and PAUL CLAVIS
Drums: IAN THOMAS
Jackseye's Cowbell: LILLY ALABAMA HERBERT
Screaming & Breathing: DANIEL PEMBERTON
Choir: RSVP SINGERS
Orchestral Elements: CHAMBER ORCHESTRA OF LONDON

Soundtrack Album Produced by DANIEL PEMBERTON
Executive Album Producers: GUY RITCHIE and LIONEL WIGRAM
Executive In Charge of Music For Warner Bros. Pictures: NIKI SHERROD
Executive In Charge of WaterTower Music: JASON LINN
Music Consultant: SAM LEE

Music Business Affairs Executives: LISA MARGOLIS and RAY GONZALEZ
Art Direction: SANDEEP SRIRAM

Score Published by WARNER-OLIVE MUSIC LLC (ASCAP)

"THE POLITICS & THE LIFE"
Contains interpolations of "The Life"
Written by Gareth Williams
Published by Human World Wide Publishing (ASCAP) & Microsoft Corporation (ASCAP)
Performed by Gareth Williams
Courtesy of Human LLC & Microsoft Corporation
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"THE DEVIL & THE HUNTSMAN"
Written by Sam Lee and Daniel Pemberton
Published by BMG Rights Management UK Ltd. (PRS) and Warner-Olive Music (ASCAP)
Produced by Daniel Pemberton
Performed by Sam Lee and Daniel Pemberton

DANIEL PEMBERTON WOULD LIKE TO THANK:
Guy Ritchie and Lionel Wigram for taking me on another of their fantastical adventures through the darklands to a coronation at Camelot; Sam Okell: Legend Of The Desk for his immense patience, good humour, ability to wear a homemade paper crown and, most importantly, flawless mixing skills; all the team at Abbey Road, especially Paul and Matt for putting up with my usual insane hours and fondness for 'one more take'; Niki Sherrod for all her help and support on such a very long journey; Paul Broucek and everyone at Warner Bros for actually making this crazy soundtrack a reality; Andrew Skeet and Ben Foskett for keeping the ship running smoothly and sounding better than I could have hoped; ultra-reliable Nathan Klein for brilliantly preventing my chaos becoming infectious; everyone from the early music community who gave me their time and insights into the instruments of the past; Clare Salaman, an amazing multi-instrumentalist who is without doubt one of the bedrocks in creating this score; Nicholas Perry for letting me come round his house and record horn sounds in his toilet; Seamus Carey – you can pick up your hurdy gurdy now, it still sounds awful; Sam Lee, lovely voice, lovely guy, it's been a fun journey; Steve Lipson for laying down the law; my neighbours, sorry about the screaming; Steve Price and his cut-price therapist service; Adem, Emma, Laura Moody and Nick Pynn for odd random noises; Robert Messinger and Darrell Alexander for being more solid than that massive rock at the bottom of the lake; Gareth Griffiths for gamely enduring some very mad sessions; Jeffrey Light for dotting the I's; Christian Wright for his cosmic mastering ears; Simon Changer and Ben Smithers for their funky edits; Jason, Sandeep, and all the team at WaterTower Music for giving me the chance to create a proper album and not just a soundtrack; all the many great musicians who played on this score and put up with many an odd suggestion (can you play it more out of tune being the most common) to create some real magic; my sisters and family Pemberton as always; the secret knights of the round table holding it all together behind the scenes – Steve Clarke Hall, Siobhan Boyes, Phil Hedgecock, Angus Munro and Will Howden; Chris, Dom, Jimmy and Luke on the super sound team; and finally the real Merlin - James Herbert - whose dark arts, masterful edits, lack of sleep and genius crazy ideas gave this soundtrack so much more. Thank you.

SPECIAL THANKS:
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Ben Smithers, John Stanford, Christina Swintek, John F.X. Walsh, James Wells, Robert Zick

king arthur
LEGEND OF THE SWORD

ORIGINAL MOTION PICTURE SOUNDTRACK
Music by DANIEL PEMBERTON

1. From Nothing Comes A King
2. King Arthur: Legend Of The Sword
3. Growing Up Londinium
4. Jackseye's Tale
5. The Story Of Mordred
6. Vortigen And The Syrens
7. The Legend Of Excalibur
8. Seasoned Oak
9. The Vikings & The Barons
10. The Politics & The Life *
11. Tower & Power
12. The Born King
13. Assassins Breathe
14. Run Londinium
15. Fireball
16. Journey To The Caves
17. The Wolf & The Hanged Men
18. Camelot In Flames
19. The Lady In The Lake
20. The Darklands
21. Revelation
22. King Arthur: Destiny Of The Sword
23. The Power Of Excalibur
24. Knights Of The Round Table
25. King Arthur: The Coronation
26. The Devil & The Huntsman **

BONUS TRACKS

27. The Ballad Of Londinium
28. Riot & Flames
29. Anger
30. Cave Fight
31. Confrontation With The Common Man
32. The Devil & The Daughter

* Performed by
Daniel Pemberton and Gareth Williams
** Performed by
Sam Lee and Daniel Pemberton

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IN ASSOCIATION WITH VILLAGE ROADSHOW PICTURES A WEED ROAD/SAFEHOUSE PICTURES PRODUCTION A RITCHIE/WIGRAM PRODUCTION A GUY RITCHIE FILM
"KING ARTHUR: LEGEND OF THE SWORD" CHARLIE HUNNAM ASTRID BERGÈS-FRISBEY DJIMON HOUNSOU AIDAN GILLEN WITH JUDE LAW AND ERIC BANA
MUSIC BY DANIEL PEMBERTON EXECUTIVE PRODUCERS DAVID DOBKIN AND BRUCE BERMAN STORY BY DAVID DOBKIN AND JOBY HAROLD SCREENPLAY BY JOBY HAROLD AND GUY RITCHIE & LIONEL WIGRAM
PRODUCED BY AKIVA GOLDSMAN JOBY HAROLD, p.g.a. TORY TUNNELL, p.g.a. STEVE CLARK-HALL GUY RITCHIE, p.g.a. LIONEL WIGRAM, p.g.a. DIRECTED BY GUY RITCHIE

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Soundtrack Album on WATERTOWER MUSIC

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